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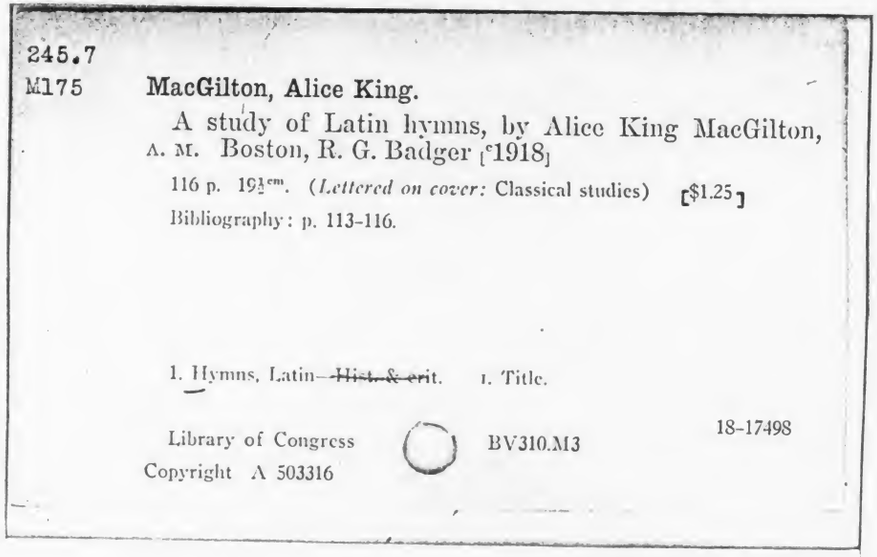

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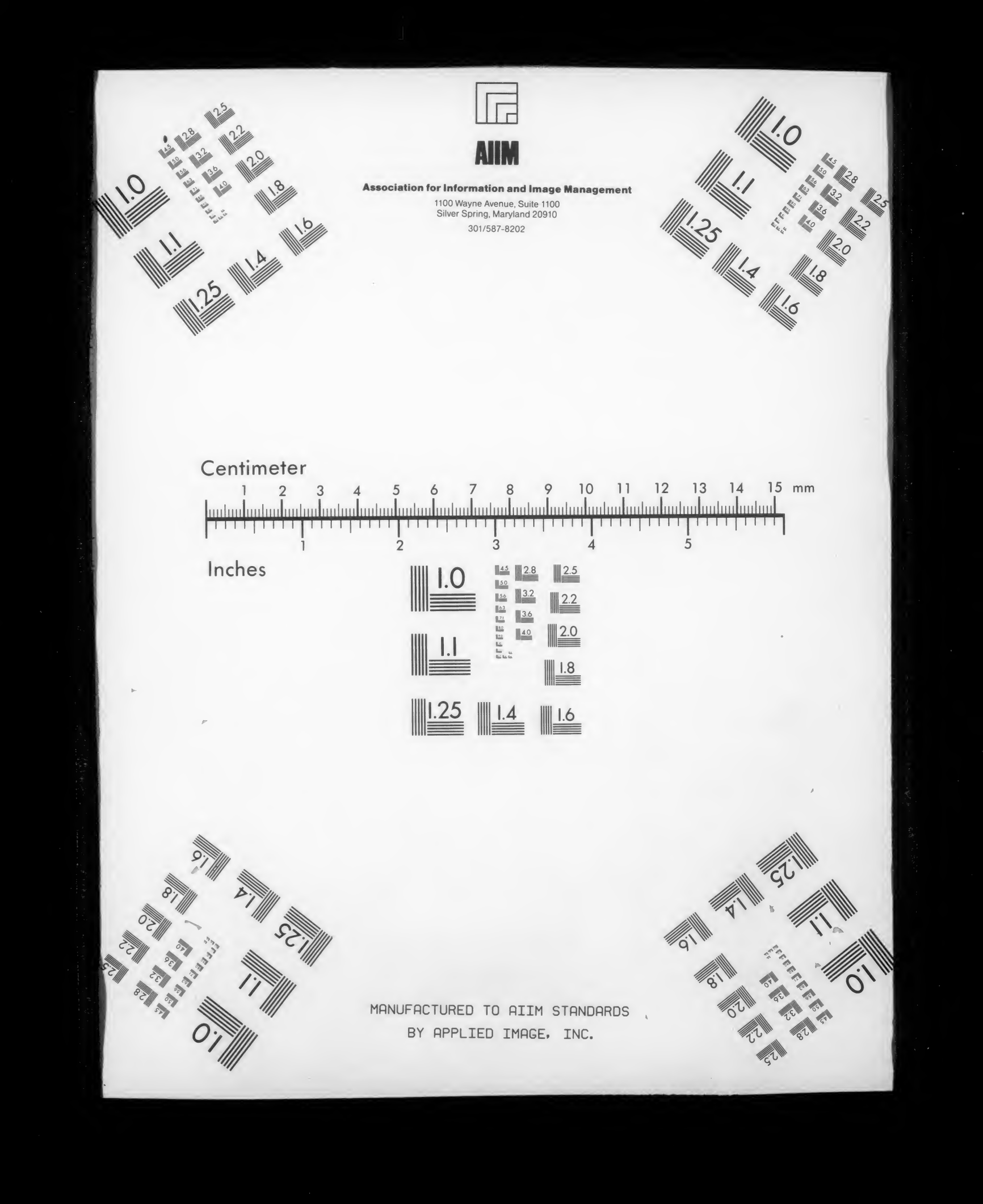
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A STUDY OF LATIN HYMNS

BY

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To
MYRON REED SANFORD, L. H. D.
of the Latin Department
of Middlebury College

PREFACE

THIS volume is the result of a critical reading of over eight hundred Latin hymns, psalms, and canticles. The treatment of the subject is as nearly chronological as the nature of the material permits, thus making it a suitable compendium for a brief study of this minor but unique part of Latin literature. The notes and lists of hymns in the appendix are arranged for convenience of reference with titles or first lines in alphabetical order, the source—author, breviary or period—and a place where each hymn may be found. Great uncertainty prevails as to authorship and date of many of the hymns although approximation to a period is generally to be trusted.

While the commentary is intelligible to a reader not familiar with the Latin, a sufficient number of hymns in the original are given to make it a collection representative of the principal styles and the important periods so that it may be used as a collateral text-book in the study of lyrics of the post-classic ages.

The work is without doctrinal bias; its chief interest, however, lies in the fact that although pursued in a purely historical way, it reveals the value of the Christian hymns as human documents. In the expression of religious feeling, hymn-writers of periods and places remote from each other are bound by an indissoluble bond which as intimately unites our time and theirs.

The book has been read by several competent judges and the Latin citations have been kept as free as possible

from errors, but the reader must remember that variations in spelling are not uncommon in mediaeval manuscripts and their reprints. A complete bibliography of Latin and English works consulted by the author is printed in the appendix. Special mention should be made of S. W. Duffield's complete list of English translators and grateful acknowledgment to Professor Raymond H. White for reading the Latin text.

ALICE KING MACGILTON.

Middlebury, Vermont
March, 1918.

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A STUDY OF LATIN HYMNS

THE BIBLICAL ORIGIN OF HYMNS

THE Hebrew songs and the Christian hymns in Greek were the source from which issued a wealth of Latin hymns after the Roman Empire made Latin the official language of the western world. The *Biblia Sacra, Vulgatae Editionis* gave to the Christians of the Roman Empire at the end of the fourth century the great gift of the Scriptures in a language which all understood. Sextus V and Clement VIII furthered the growth of Christianity by sending forth this version of the Bible, *Biblia Sacra jussu recognita atque edita.* It is illuminating even yet to the reader. The songs of Moses and of Deborah, of Hannah and of the Prophets take on a new meaning. The unapproachable Psalms of David shine with a new luster from the familiar *"Beatus vir, qui non abiit in consilio impiorum"* down to the last Psalm an *Alleluia, "Laudate Dominum in sanctis ejus, Omnis spiritus laudet Dominum."* A broader and deeper revelation of spiritual power is made by expression in the Latin, a language unexcelled in force, clearness, and elegance.

First among Christian songs of praise stand the *Magnificat,* (St. Luke I 46-55) the *Benedictus,* (St. Luke I 68-79) and the *Nunc Dimittis,* (St. Luke II 29-32).

In the Epistles of St. Paul we find what are believed to be traces of hymns in Ephesians V 14:

> *"Surge qui dormis*
> *et exsurge a mortuis,*
> *et illuminabit te*
> *Christus."*

and 1 Timothy III 16:

> *"Et manifeste magnum est*
> *pietatis sacramentum*
> *quod manifestum est in carne,*
> *justificatum est in spiritu,*
> *apparuit angelis,*
> *praedicatum est Gentibus,*
> *creditum est in mundo,*
> *assumptum est in gloria."*

and 1 Timothy VI 15-16:

> *"Rex regum, et Dominus dominantium:*
> *qui solus habet immortalitatem,*
> *et lucem inhabitat inaccessibilem:*
> *quem nullus hominum vidit, sed nec videre potest:*
> *cui honor, et imperium sempiternum. Amen."*

In the account of the last supper an allusion is made to a hymn which authorities say, must have been the *Great Hallel,* the Psalms used at the Paschal feast, Psalms CXIII to CXVIII. Psalms CXIII and CXIV were

sung before the feast and Psalms CXV-CXVIII, after. They begin with the *"Laudate, pueri, Dominum,"* then proceed through the *"Non nobis, Domine, non nobis, sed nomini tuo da gloriam"* to the reiterated refrain of Psalm CXVIII *"quoniam in saeculum misericordia ejus."* These Psalms, doubtless sung in the Hebrew by the little band of disciples and their Master, were afterwards incorporated in Christian worship and repeated in the services of the mediaeval church in the Latin of the Vulgate for a thousand years. St. Jerome says it was the habit of Christians to sing everywhere. The custom may have been due to a reaction from the repression of times of persecution when only under the earth Christians could sing unmolested their "hymns to Christ as God." In the Acts Paul and Silas in prison *"orantes laudabant Deum"* and earlier as a result of the testimony of Peter and John those who heard them

> *"unanimiter levaverunt vocem ad Deum et dixerunt:*
> *'Domine, Tu es qui fecisti coelum et terram*
> *mare et omnia quae in eis sunt.'"*

A quotation from the second Psalm follows, then the recognition of Jesus as the annointed (Christus) and a prayer for manifestation of power through his name, *"per nomen sancti filii tui Jesu."*

The Old and New Testaments are full of songs of praise. The Pentateuch begins with a poem on the creation which might easily be chanted and the New Testament closes with a wonderful paean of the victory of the Overcomer and a song of the glories of the New Je-

rusalem. The resemblance in the use of words, phrases, metaphors, and historic allusions between the language of the Vulgate and of the Latin hymns is too great to be accidental. The inspiration of one is the real inspiration of the other. Especially true is it of the early hymns that they are objective. They address the Deity and in ascriptions of praise voice the scriptural idea of the divine attributes. They describe facts in Bible history, they celebrate great deliverances, but above all they dwell on every detail of the life of the Redeemer as the truest method of singing the song of the Redeemed. Later we find the teachings of the Church Fathers influencing the subject-matter of the hymns, especially those of St. Augustine and still later of the powerful thinker Thomas Aquinas who left his mark upon the songs of his own and subsequent times.

The Expression of Faith in the Hymns

Only when the singers lose faith in the triumphs of the Faith does the song cease. We cannot praise unless the gifts and graces we laud are realities to us. The joyful assurance of other people rings hollow in the verse of the indifferent or the incredulous. Music demands truth. It cannot pretend to emotions it does not feel; the result of such attempts is plainly pretense and not emotion. One of the great charms of the early Latin hymns is their sincerity. The writers speak of that which they believe and also, as far as their personal experience can go, of what they know. While the doctrinal element found in the hymns of the periods of the struggle with heresies and

the establishment of Church creeds and dogmas does not increase their poetical value, yet some attain sublimity in the larger views taken of truth although they lose necessarily in spontaneity. The profounder problems of theology are, naturally, not fitted to song.

The increasing number of days devoted to the memory of saints and martyrs inevitably changed the tone of the hymns. A song expressing veneration of Martha, of Ursula, of Ambrose is of necessity less impressive than one that gives voice to adoration of the true God, the Trinity in Unity. When the hymns wander from the loftiest subject of Christian praise they often become fanciful, far-fetched, and merely curiosities of literature. As a rule the Breviaries preserve those hymns that have the vital quality of feeling founded on faith. It is an instance of the law of survival. The hymns that live, those that are sung in many tongues and various communions, are as true an expression of religious emotion to-day as they were a thousand and more years ago.

The Eastern Hymns

Latin hymnody, the daughter of the songs of praise of the Old and New Testaments, was in its beginning inspired by the hymns of the East where Christianity had its birth. Very marked is the change from the beautiful Pagan songs of the Greeks where the mere mention of death is avoided, to the joy of the Christian poet whose eye could look calmly on death, penetrating its veil to see the glories of the everlasting life. The Eastern hymns are aglow with the love of Christ and full of the hope

and peace which faith in Him gave. An oriental doxology illustrates this characteristic:

"God is my hope,
Christ is my refuge,
The Holy Spirit is my vesture,
Holy Trinity, Glory to Thee."

The three great early hymns of the Christian Church, of unknown date and authorship, probably were written in the Greek language originally, the *"Ter Sanctus"* of all Catholic Communion services, the *"Gloria in excelsis"* (which to the Angels' Song adds a *"Miserere"* and a *"Gloria,"*) and the *"Te Deum laudamus"* the most nearly perfect of all ancient songs of praise. Manuscripts which contain them in Latin are not early, but as crystallizations of worship, they point to a very early age and doubtless were developed gradually into the accepted form, and then passed down from father to son, and preserved by a use as constant as that of our time. Mrs. Charles well says: "Three hymns and three creeds have come down to us and have been incorporated into our Liturgy. In the preservation of the Holy Scriptures we recognize with adoration the controlling hand of God and we also may attribute to his merciful providence that through those centuries, when so many would receive no spiritual food except through the external Church, anything so pure and life-giving should have been enshrined in her daily offices, as the Creeds of the Apostles, of Nice and of Athanasius, and these three most sublime hymns of Christendom." There is a tradition that Ambrose and Augustine sang

responsively the *"Te Deum"* in the Latin at the confirmation of St. Augustine. The most credible theory is that it was made up of several Oriental hymns as it is at once a hymn, a creed, and a prayer; and that it was first used by Ambrose who improved the ritual of the West by many musical innovations.

Whatever the facts of the origin of these famous hymns, the East made some beautiful contributions to hymnody. Mrs. Charles gives translations of thirty of them in her book, *The Voice of Christian Life in Song.* The first writer of Christian hymns in any tongue is Clement of Alexandria, a convert to Christianity at the close of the second century, who appended a hymn in Greek, *O Thou, the King of Saints,* to a learned treatise entitled *Paedagogus.*

The Syriac hymns of Ephraem Syrus are given in German in Daniel's *Thesaurus.* The lament of a father on the death of his little son, a hymn which it was customary in early times to sing at the funerals of children, is attributed to him. His hymn for Palm Sunday is excellent. Mrs. Charles has a translation of it. The last stanza in her version is:

"Let every village, every city
In happy tumult sing His name,
Since even infant lips are shouting,
'Blessed is He the King who came.'"

Theodoret speaks of Ephraem's songs as very sweet and profitable. He is said to have added to his stanzas a fifth line to be sung by different voices as a refrain and called the *ephymnium.*

One more Eastern hymn writer must be mentioned, Gregory of Nazianzum, a devout monk who was called from a life of solitary devotion to be the Patriarch of Constantinople in 380 A. D. From vigils, psalmodies, and departures to God in prayer, Gregory entered into the active struggle against Arianism. His hymns were sung in public demonstrations made in the defence of the Faith against the popular heresy, and may have been composed for that purpose. Gaius speaks of "hymning Christ the Word of God, as God," and the hymns of Gregory certainly are full of the glories of Christ.

The Greek hymns are objective in tone. Their theme is not "our joy in God," but as has been happily expressed, "God who is our Joy." So many late-mediaeval hymns, both Protestant and Jesuit, are subjective that this freedom from introspective analysis, which so easily becomes morbid or sentimental, is a great merit. Instead of dwelling upon states of mind, these Eastern hymns look away from the worshiper to the Object of worship.

Three beautiful later Greek hymns are in present use in the admirable versions of Dr. John Mason Neale: *The Day is Past and Over* from Anatolius, *Christian Dost Thou See Them?* from Andrew of Crete, and *Art thou Weary?* from Stephen the Sabaite.

The first authentic writer of Latin hymns was also a valiant foe of the Arians and was banished when they had official power in 356 A. D. to Phrygia where he became acquainted with the ritual of the East. On his return he was instrumental in introducing hymn singing into the West. There was more than one Hilary, but this *"Malleus Arianorum"* was undoubtedly the Bishop of

Poictiers whom Isadore calls the first Latin hymn writer and who according to St. Jerome wrote a book of hymns. A morning hymn is, however, the only one extant that can be attributed certainly to him. It is believed that he wrote it during his exile and sent it with an evening hymn, unfortunately lost, to his daughter Abra.

HYMNUS MATUTINUS

(The Oldest Christian Hymn in Latin)

Lucis largitor splendide,
Cuius sereno lumine
Post lapsa noctis tempora
Dies refusus panditur;

Tu verus mundi Lucifer,
Non is, qui parvi sideris
Venturae lucis nuntius
Angusto fulget lumine,

Sed toto sole clarior,
Lux ipse totus et dies,
Interna nostri pectoris
Illuminans praecordia:

Adesto, rerum conditor,
Paternae lucis gloria,
Cuius admota gratia
Nostra patescunt corpora;

Tuoque plena spiritu,
Secum Deum gestantia,

Ne rapientis perfidi
Diris patescant fraudibus,

Ut inter actus saeculi
Vitae quos usus exigit,
Omni carentes crimine
Tuis vivamus legibus.

Probrosas mentis castitas
Carnis vincat libidines,
Sanctumque puri corporis
Delubrum servet Spiritus.

Haec spes precantis animae,
Haec sunt votiva munera,
Ut matutina nobis sit
Lux in noctis custodiam.

The Ambrosian Period

With this hymn of Hilary, Latin hymnody takes its rise. In the classical age, the Romans had few hymns in the modern sense. The *"Dianae sumus in fide"* of Catullus and Horace's famous *"Dianam tenerae dicite virgines"* are plainly lyrics that suggest this form. The traditional odes to the gods were quite different in aim and much more elaborate in form. "Praise to God with song" was Augustine's definition of a hymn, which evidently included also canticles and psalms, but Bede thought the word hymn should be applied to metrical compositions only.

Although Hilary's name stands first, this earliest period of Latin Hymns is properly named Ambrosian from the

great Bishop of Milan who might be called the father of church music in the West. Augustine writes that "it was first appointed by Ambrose that, after the manner of Greek services, hymns and psalms should be sung by the people lest they grow weary and faint through sorrow" because of the persecution of their good Bishop and their confinement with him in the cathedral. He describes himself as moved to tears by the sweetness of the singing, "the voices flowed into my ears, the truth distilled into my heart; I overflowed with devout affection and was happy." The emotional effect of congregational singing evidently was as potent in the fourth century as in the nineteenth. Once inaugurated, this custom of encouraging the people to join in the singing of hymns spread, according to Augustine, from Milan throughout the entire West.

As to the quality of the hymns which have come down to us from the fourth and fifth centuries, Neale a sympathetic critic calls them rugged. They are in the Latin of the Post-Silver Age and antedate the use of rhyme. They were intended for popular use and were written in the simplest, most direct style. Many of the earliest ones read like translations as, doubtless, many of them were. When "the stream of psalmody flowed from the language of Homer into that of Vergil," facts and ideas that were native to the Hebrew and Greek, the two media of Scriptural inspiration, had to be naturalized in the sonorous Roman speech. At first the old thoughts wore the new garb somewhat stiffly but it is fair to admit that it must have been much less difficult to write hymns in Greek since the matter they embodied lay embedded in the Greek New Testament. Again, in comparing the early

hymns with the mediaeval ones, we must take into account the fact that in the early period no ecclesiastical and spiritual associations were gathered round the Latin tongue which was to be the chosen language of the Western Church for many centuries and is still that of a great body of Christian believers. Latin had to "come into church fresh from the market, the battlefield, or the court of justice." Yet for this very reason, there is a simplicity of expression and a straightforward sincerity of tone in the *Ambrosiani* that make a strong appeal even now. There is not a suggestion of pretense in any of them. They may be plain, even crude but they are full of force. They have the verve of patriotic hymns or battle-songs. Devoid of mystic devotion they have, nevertheless, a vigor and at times a majesty truly Roman.

Of the many Ambrosian hymns, authorities differ as to the probable and the possible ones that belong to Ambrose himself, but all agree that four are his on the authority of Augustine and Celestine. These are the *"Deus creator omnium,"* the *"Aeterne rerum conditor,"* the *"Jam surgit hora tertia"* which Augustine mentions, and the *"Veni, redemptor gentium,"* of which Celestine speaks, and which the critic Herder ranks very high.

March in his collection of Latin hymns puts twelve under the name of Ambrose, one of them a remarkable prayer for rain. This poem, for it is rather a poem than a hymn, is a graphic description of a drought in a southern country, and is almost too realistic. It has been put into English very satisfactorily by Bishop Van Buren.

Among the hymns of uncertain authorship of this first

period, Mone, the scholarly editor of "Hymns of the Middle Ages," attributes the *"Hic est dies verus Dei"* to Ambrose, using doubtless the method of the higher criticism. Daniel whose *Thesaurus* is one of the best available reference books for students of early hymns thinks that the famous

"Ad coenam Agni providi
Et stolis albis candidi"

is a hymn that was sung by newly baptized catechumens and one of the most ancient extant. It is a comparison of the Feast of the Passover with the sacrament of the Holy Communion.

The *"Aurora lucis rutilat"* is an Easter hymn which tells the Resurrection story simply but beautifully. The direct narrative of many early hymns must have served the purpose of fixing in the minds of the common people the fundamental facts of their religion, and throughout the controversial ages, the doctrines founded on these facts. They teach plainly that the Church's doctrine has Scriptural foundation. They have not the smoothness of the mediaeval hymns but they ring with triumphant faith and give expression to a living theology. Their blunt sweetness has in it the freshness of the dawn. They are not beautiful, nor in the ordinary sense, emotional, but their simplicity is refreshing. Their writers accept what the Church teaches and exult in every detail of the great song of Redemption with loyal gratitude. The morning and evening hymns of this period possess a perennial charm and are still sung.

The Fifth Century

At the beginning of the fifth century, the Vulgate edition of the Scriptures was in existence and probably gave an impetus to the composition of hymns in the Latin. The number of hymns increases, but dates, as well as authors, are lacking in the great majority of the oldest hynms that have been preserved to us. There is a tendency to group hymns around famous names. Kings and Popes come in for a full share, possibly because the actual poets were of their courts. There is no evidence that the great Bishop of Hippo ever wrote a hymn, but nevertheless we find *Augustiniani* in the collections. *"De gaudiis Paradisi"* and *"Ad perennis vitae fontem"* contain phrases suggestive of Augustine's *City of God* and on this account have been associated with his name, although the latter is now generally believed to belong to Pietro Damiani who died in 1072. The *"Antidotum contra tyrannidem peccati,"* whose title certainly might be that of a theological treatise, is from internal evidence of much later date and although named Augustinian, is credited by Anselm to Pietro. Its rhymed refrain is:

"Dulce mihi cruciari,
Parva vis doloris est:
'Malo mori quam foedaril'
Major vis amoris est."

So in this instance the hymn shows Augustine's influence five hundred years after his death. A few centuries made little difference to early compilers of hymns when the

whole of the material was in a state of dire confusion.

Prudentius was a follower afar of Vergil and the singers of the Golden Age of Latin verse. He has even been called the Horace and Vergil of the Christians, but this extravagant praise is a detriment to him. Though none of his contemporaries descend to the barbarism of Latin rhyme, he follows the most closely the classic meters. He belonged to a period between the literary ages of Rome and the time when Latin was known only as an ecclesiastical or scholastic language yet, in the opinion of S. W. Duffield author of *The Latin Hymn-Writers and their Hymns,* Prudentius fell little below the standard of the Silver Age. He always has been popular with scholars, and several editions of his works have appeared. His long poems with Greek titles have earned him the name of the first Christian poet. In reading the hymns of this cultured writer of the beginning of the fifth century, it is a delightful experience to find Christian thought expressed in the language and style endeared to us by the masterpieces of our favorite Roman poets. How striking the difference in the tone of Pagan verse and these lines:

"Animae fuit haec domus olim
Factoris ab ore creatae;
Fervens habitavit in istis
Sapientia principe Christo."

The *"In exsequiis"* from which this stanza is quoted is a funeral hymn by Prudentius and the most suggestive of the classic lyrics in treatment and form of any Christian hymn that we have. His *"Da, puer, plectrum choreis"*

brings to mind Horace though the motive of the one who calls for music is so unlike that of the other, an Epicurean poet who is quaffing wine in the shade, and whose wreath of roses is for himself, and whose praise is for the muses.

The fourth watch of the Romans, the dawn of day, was called by the Christians "cock-crow." Various writers refer to the bird that heralds the coming of the morning, but the *"Ales diei nuntius"* of Prudentius is deservedly the most famous instance.

AD GALLI CANTUM

Ales, dici nuntius,
Lucem propinquam praecinit;
Nos excitator mentium
Iam Christus ad vitam vocat.

"Auferte," clamat, "lectulos,
Aegros, soporos, desides,
Castique recti ac sobrii
Vigilate: iam sum proximus,"

Iesum ciamus vocibus,
Flentes, precantes, sobrii:
Intenta supplicatio
Dormire cor mundum vetat.

Tu, Christe, somnum disiice;
Tu rumpe noctis vincula;
Tu solve peccatum vetus,
Novumque lumen ingere!

Duffield translated the first stanza:

"The bird, the messenger of day,
Cries the approaching light

And thus doth Christ, who calleth us,
Our minds to Life incite."

We find the first allusion to the custom of making the sign of the cross in these verses from a prayer:

"Fac, cum vocante somno
Castum petis cubile,
Frontem locumque cordis
Crucis figura signet.

Crux pellit omne crimen;
Fugiunt crucem tenebrae;
Tali dicate signo
Mens fluctuare nescit."

These are eight of the twenty-eight verses of the *"Cultor Dei memento."* The *"Salvete flores martyrum"* for Holy Innocents' day is justly famous, attracting a score of translators. Thirty-two hymns generally are admitted to be from the pen of Prudentius; the two greatest are the *"Nox et tenebrae et nubila"* and the *"Quicumque Christum quaeritis."* Duffield gives the following version of the first and last stanzas of *"Nox et tenebrae et nubila:"*

"Night, clouds and darkness, get you gone!
Depart, confusions of the earth!
Light comes, the sky so dark and wan
Brightens—it is the Saviour's birth!

"How many are the dreams of dread
Which by thy light are swept apart!

Thou, Saviour of the sainted dead,
Shine with calm luster in the heart!"

This hymn is one of the few very early ones that have a place in the Roman Breviary. Mr. Duffield's translation of the first and last stanzas of *"Quicumque Christum quaeritis"* is as follows:

"O ye who seek our Lord to-day,
Lift up your eyes on high,
And view Him there, as now you may,
Whose brightness cannot die."

* * * * * *

"To Him the prophets testified,
In him their hearts rejoice—
Our Father bids us seek His side
To hear and heed His voice."

The genuine religious fervor of this hymn shows how in the midst of the darkest of the Dark Ages, in the time of greatest disorder and wretchedness, the lives of Christian men shine forth in works of mercy and in songs expressing the faith which sustained them. Duffield says Prudentius "brightened Latin prosody by the presence of a living faith."

To the latter half of the fifth century belongs the celebrated hymn, *"Vexilla Regis prodeunt."* Its author is Fortunatus, a courtier and, later in life, a priest. What we know of his life of adventure is interesting, for he was one of the first troubadours. He was the last great hymn-writer whose native tongue was Latin. He won distinction by composing an *Epithalamium* for one queen, and at the height of his popularity he became a priest at the desire of another. To Queen Radigunda, who later was canonized, and her Abbess Agnes, he wrote many amusing lines which do not belong to this study save as they go to prove that our poet's inspiration sometimes was due to dainties sent him by his lady friends who, greatly to their credit, were good cooks as well as good *religieuses*. The hymns of Fortunatus reveal genius though they have not the simple truth of those of the Ambrosian period and are at times marred by too much glitter. The skill of the secular singer of the court appears in artifices and elegant details. He wrote in the Latin of the decadence, but his artistic merit is so great that five of his hymns are well known and deservedly famous. The celebrated *"De Passione Christi"* begins:

"Vexilla Regis prodeunt
Fulget crucis mysterium,
Quo carne carnis conditor
Suspensus est patibulo."

of which Mrs. Charles gives us the following version,

"The banner of the King goes forth,
The Cross the radiant mystery,
Where in a frame of human birth,
Man's Maker suffers on the Tree."

This is the most ancient of the seven great hymns and in the favorite unrhymed Ambrosian metre. It has eight stanzas.

His other hymn on the Passion, *"Pange, lingua, gloriosi proelium certaminis"* has been the model of at least four other hymns beginnnig *"Pange, lingua."* The opening of his Resurrection hymn, *"Salve festa dies, toto venerabilis aevo"* has also been copied. Of these three hymns of Fortunatus the first has twenty-four English translators, the second found an imitator in Thomas Aquinas and all are widely known. A fine early hymn on the cross is assigned to him *"Crux benedicta nitet"* and the *"Quem terra, pontus, aethera"* which the hymnographer Thomasius attributes to him is one of the earliest hymns devoted to the praise of the Virgin Mary. Its subject as given by Daniel is *"De Beata Virgine."* The twenty-first verse of this hymn begins *"O gloriosa femina,"* this and the succeeding fifteen verses appear as a separate hymn in the Roman Breviary. His treatment of the cross is very unlike that of early writings where it is called "the accursed tree" and the change may be observed in his own work in which he first speaks of it as *patibulum* or gallows and later as the blessed Cross the venerated symbol of the Passion. It may have been the friendship of two gifted and saintly women that made Fortunatus capable of a true appreciation of feminine qualities for it certainly is true that a prominent place is given in his hymns to ascriptions of praise to the Blessed Virgin as the ideal of womanhood and the personification of spiritual grace.

The Sixth Century

The sixth century has among its hymn-writers one whose name is associated with a great advance in church music, Gregory the Great. The Gregorian chants are

still in use in the services of the Church. Under him, because of the higher development of church music, the choir became much more prominent and the singing often was done for the people rather than by them. From a devout monk, Gregory became a great statesman and held the keys of Saint Peter for thirteen years. He materially aided the Benedictine foundations whose order of scholars deserves the grateful admiration of the world of letters. He sent Augustine who was afterwards the Archbishop of Canterbury to be a missionary in Britain; his attention being attracted by the golden hair of the Anglo-Saxon slaves in Rome, he determined to make *Angeli* of the *Angli.*

The prose works of Gregory are numerous, filling several volumes of Migne's *Patrologia.* His famous *Pastoral Rule* was translated into Anglo-Saxon by Alfred the Great. Nine hymns are attributed to him. Luther thought his *"Rex Christe, factor omnium"* the best hymn ever written. The *"Nocte surgentes, vigilemus omnes"* has Keble and Newman among its many translators and the *"Ex more docti mystico,"* Dryden and Neale. The *"Ecce jam noctis tenuatur umbra"* has many English versions, the *"Audi benigne Conditor,"* even more. His *"Ecce tempus idoneum"* is a noble hymn, and the powerful *"Nox atra rerum"* is assigned to him by Mone. His style is Ambrosian. He uses phrases all can understand. The poetic utterance of this time is well described by Guizot who says "it is an *action,* having ceased to be a literature."

Gregory's authorship of the *"Veni, Creator Spiritus"* the second of the seven great hymns and the one the

Church honors by a place in the rite of ordination to the priesthood has been questioned. The *"Veni, Creator Spiritus"* in its simple grandeur seems a work of inspiration. It is small wonder that it is made a matter of serious controversy. In English one can read it in twenty-seven versions, although that of Bishop Cosin ranks first because nearest the original in spirit. Duffield puts the hymn two centuries later than Gregory's time, and believes that it was written by Rabanus, a pupil of Alcuin. One of the grounds of his opinion is that Gregory never wrote another hymn the equal of this. He, however, goes on to say that Rabanus "used the art of verse to little purpose at times, but in a happy hour wrote the *'Veni, Creator Spiritus.'*" Rabanus was a scholar and this hymn appears in his *Codex,* and in one of his works there is a chapter that expresses its doctrine, but in spite of these facts, Mone and Wackernagel attribute it to Gregory.

This disputed point illustrates the great difficulty of obtaining authentic authorship for any hymn which has not contemporary reference to its origin. It is, after all has been said, a question of little moment since the proof of the value of a hymn lies in itself. No greatness of an author can make a poor hymn a good one. Witness Gladstone's *"Jesus pro me perforatus!"* If a hymn appeals to the heart of the Christian worshiper it does not require a renowned writer to give it enduring fame.

Bede and Alcuin recall all that is worthiest in the history of mediaeval education. Bede the Venerable studied at the monastery connected with what is now Durham Cathedral. He became a great Greek scholar, having six

hundred monks for pupils, many of whom came from across the Channel to study with him. Bede's translation of the Gospel of Saint John into Anglo-Saxon was finished on his death-bed where "singing the *'Gloria,'* he gave up the ghost." In the words of Mrs. Charles, "Such was the calm of a Christian's death-bed in England over eleven hundred years ago." The first number in the first volume of Mone's *Hymns of the Middle Ages* is a long poem by Bede on the Creation, its last thirteen stanzas are used as a hymn beginning *"Post facta celsa Conditor."* March puts under his name *"Salve tropaeum gloria"* and Daniel prints as his four lines beginning *"Praecursor altus luminis,"* but the only well authenticated hymns of Bede are *"Hymnum canamus gloriae"* and *"Hymnum canentes martyrum"* which are much admired. The latter is a very beautiful hymn for Holy Innocents' day. Duffield sees what he considers traces of the influence of Caedmon and Beowulf, but hints of Anglo-Saxon parallelism and alliteration are much less marked than in Alcuin. A few lines will illustrate Alcuin's style:

"Te homo laudet alme creator
Pectore, mente, pacis ambre
Nou modo parva pars quia mundi est."

The quaint simplicity of this hymn of praise is admirable.

Bede refers to two ancient hymns, thus establishing their date to be certainly as early as the seventh century, *"Apparebit repentina dies magna Domini,"* a very impressive composition which Neale thinks contains the germ of the celebrated *"Dies Irae"* and *"Hymnum dicat*

turba fratrum" which Bede describes as "*hymnus ille pulcherrimus.*"

The Seventh Century

The seventh century has no famous hymn-writer but has assigned to it one remarkable hymn "*Urbs beata Jerusalem*" of which the "*Angulare fundamentum*" suitable for use at the dedication of a church forms a part. All authorities admit that there have been later additions to this hymn and so competent a critic as Neale believes the whole from Spain and of a later date than the seventh century. His reason is that its meter is the same as that of the forty-eight hymns peculiar to the Mozarabic Breviary which is of Spanish origin. This Breviary contains many *Ambrosiani* which were evidently favorite hymns in Spain and their meter the iambic dimeter invariably was employed. Its use in Seneca's tragedies may have made it familiar to the early Christian writers of Latin hymns.

The mediaeval Latin hymns originating in Ireland form another national group. Among these hymns the *Prayer of Saint Patrick*, of uncertain age and authorship, is of interest:

AD COMMUNIONEM

Anima Christi, sanctifica me
Corpus Christi, salva me.
Sanguis Christi, inebria me.
Aqua lateris Christi, lava me.
Passio Christi, comforta me.

O bone Jesu, exaudi me.
Intra vulnera absconde me,
Et ne permittas me separari a te.
Ab hoste maligno defende me.
In hora mortis meae, voca me,
Et jube me venire ad te,
Ut cum sanctis tuis laudem te,
In saecula saeculorum.

The most beautiful hymn of Irish origin is also a communion hymn:

"*Sancti venite*
Christi corpus sumite,"

admired both by Daniel and by Neale for its noble simplicity. It is a favorite with many in Neale's excellent translation.

The Eighth Century

Towards the close of the eighth century at the court of Charlemagne, besides the teacher Alcuin there was another distinguished hymn-writer,—Paul the Deacon. It is a strange coincidence that his three best known hymns are about Saint John the Baptist. Caswell has made English versions of all three: "*O nimis felix meritique celsi,*" "*Antra deserti teneris,*" and "*Ut queant laxis.*" The last hymn is famous from the use made of its first stanza:

"*Ut queant laxis*
Resonare fibris

Mira gestorum
Famuli tuorum,
Solve polluti
Labii reatum,
Sancte Johannes!"

From the first syllables of each line Ut, Re, Mi, Fa, Sol, La, and possibly Si, the names of the tones of the diatonic scale have been derived. Its tune must have been of such a nature that each of these short lines began a degree of the scale higher than the preceding one, so that it was adopted as a mnemonic device for recalling pitch. Its use is associated with the name of Guido of Arezzo a musician of the eleventh century.

The Ninth Century

The ninth century opened with Charlemagne as Emperor and continued the advance in education recently made. Rabanus Maurus as Abbot of Fulda permitted laymen to study with the monks. He shares with John Scotus Erigena the intellectual pre-eminence of the age. His writings fill six volumes of Migne's *Patrologia* and his *Codex* contains twenty hymns which Duffield thinks are his own compositions. This *Hymnodia* has an appropriate sacred song for every season, among them is the *"Veni, Creator Spiritus"* which seems the work of a poet rather than a scholar. The very reason given that he is the learned author of a treatise on the Offices of the Holy Spirit is against the probability of such poetic inspiration being his. His well known hymns are but two,

"Tibi, Christe Splendor Patris" which Neale has translated and his *"Christe, sanctorum decus angelorum"* of which one of the several English versions can be found in the *Hymns of the Ages.*

Walafrid Strabo who was a pupil of Rabanus afterward became the Abbot of Reichenau, an abbey situated on an island in Lake Constance. Here when a youth he was a student and he gives in a series of letters the program of a nine years' course of study at the monastery. Anno Domini 815, Latin and German primers kept the pupils busy; in 816, grammar, Bible history, and conversational Latin; in 817, orthography and memorizing the entire Psalter in Latin; in 818, Bede's prosody, Cato, Sedulus and other Latin poets; in 819, rhetoric and practice in teaching begun; in 820, Bede's histories, the Latin writers of the Golden Age, and the Christian poets, Prudentius and Fortunatus; in 821, Boethius, dialectics and the codes of law; in 822, rhetoric and logic; and in 823, Homer, music, geography, geometry, and astronomy. Strabo wrote a few hymns but they are of little value compared with this detailed account of mediaeval education. Strabo was also a voluminous prose writer; biography, a treatise on the Divine Offices, and a Bible commentary help to make up the catalogue of his works.

Of the few ninth century hymns the famous *"Gloria, laus, et honor tibi sit, rex Christe redemptor,"* a hymn for Palm Sunday, was, according to tradition, sung in prison on that day in the year 812 by its author Theodolph the persecuted Bishop of Orleans. The story goes that the tyrant in passing heard the song and impressed either by it, or the triumphant faith of the imprisoned

Bishop, brought about his release.

The *"Ave Maris Stella"* the great hymn of the Annunciation and the parent of all the hymns to the Virgin Mary, probably belongs to this age, although its exact date and its authorship are unknown.

Mediaeval Music

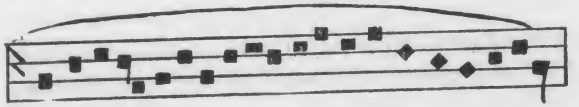
The ninth century gives us the sequence fully developed by Notker of the Monastery of St. Gall. It previously had been the custom to prolong the last syllable of the *Alleluia* to cover the time spent in carrying the Missal from one side of the altar to the other between the reading of the Epistle and the Gospel. The sequence in rhythmic prose gave a syllable to each tone sung and was a great improvement over the older artificial expedient of prolonging the *ia* through dozens of notes.* In speaking of the sequence *"Sancti Spiritus adsit nobis gratia"* which Daniel attributes to Notker, Mone calls it a troparion and prints the twenty-four prose sentences of Daniel's version in sixty-four short lines. He says further it takes the place of the "mill-groaning." This allusion to the abuses of the droning of the choir is illustrated by the following stanza:

"Terit mola farinula
dum virgo parit tenera
furfurum, cribratum, partum parit
creatura creatorem parit
tara tantarizate,
corda vestra Deo praeparate," etc.

*See page 79 of the Appendix.

ALLELUIA

Al-le-lu . . . ia . . . . . .



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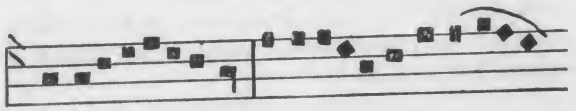
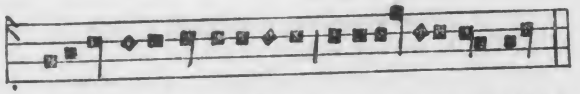
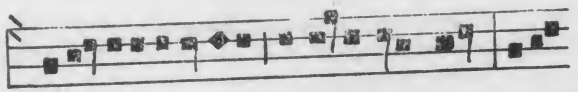
SEQUENTIA



Au-ro-ra lu-cis ru-ti-lat coe-lum lau-di-bus in-to-nat



Glo–ri–a Patri, et Fi–li–o, et Spiri–tui Sancto



Si - cut e - rat in principio, et nunc, et semper

Et in sae - cu - la saecu-lo-rum. A - men.

also this:

"Quem nunc virgo peperit
Verlazuis, zuis, zuis
Verla susanyuna," etc.

The sequence *"Cantemus cuncti melodum nunc Alleluia"* is believed to be Notker's and the famous *"Victimae paschali laudes"* which has ten translations also is attributed to him by some authorities. It is one of the few preserved in the Roman Missal. More famous yet is the wonderful *"Antiphona in morte"* which in translation still is used in the burial service of the Church of England and her branches:

"Media vita
In morte sumus;
Quem quaerimus adjutorem,
Nisi te, Domine,
Qui pro peccatis nostris
Juste irasceris!
Sancte Deus, sancte fortis,
Sancte et misericors Salvator,
Amarae morti
Ne tradas nos!"

Rabanus makes this interesting allusion to antiphonal singing:

"Alternantes concrepando melos
damus vocibus,"

which Neale translates:

"Meetly in alternate chorus
Bearing our responsive part."

Antiphonal singing undoubtedly was used by the early Christians as there was precedent in Greek antiphons and the responsive rendering of the Hebrew Psalter in the synagogue worship. Pliny the younger refers to the Christians singing *"secum invicem."* The writings of Ignatius imply the use of responsive singing and the church at Antioch of the time of Constantine II is known to have had this custom.

When Ambrose introduced the use of hymns he undoubtedly added melodies to the music which had been simple chants. The wider range of the scales which he is believed to have founded on the Greek tetrachords indicates this higher development of musical form. To the four scales of Ambrose, the Dorian, the Phrygian, the Lydian and the Mixed-Lydian, Gregory added three. The former the Authentic were scales in the keys of D, E, F, and G, and the latter the Plagal were in A, B, and C. Gregory besides introducing Eastern innovations, in order to reform abuses, established a definite method of singing for all the services of the Church. He caused an authoritative Antiphonary to be made which was chained to the desk of St. Peter's Cathedral and the only form permitted. Copies of it were made and the Gregorian chant spread throughout the West. An Antiphony came into the possession of the Abbey of St. Gall where music especially was studied and Notker's work is an evi-

dence of the advances made there.

It may not be ill-timed to state briefly what music was at the time of the earliest hymns and sequences. Isidore, a writer in Gregory's time, gives this definition in his *Sentence on Music,* "Harmonious music is a modulation of the voice. It is also the union of simultaneous sounds." Such harmony as existed must have been very rudimentary, but melody was highly developed according to the author of the article on plain chant in Grove's *Dictionary of Music.* He declares no more wonderful succession of single notes ever had been strung into melodies so adapted to the words which were sung. What was inaugurated in Gregory's time, if tradition is right, became highly developed by the thirteenth century when the *"Tenebrae"* of Holy week and the *"Exultet"* of Easter Eve reach the depth of woe and the height of exultation. Judging by the plain chant of *"Le Paroissien Noté"*—a note-book for priests now in use in the Roman Catholic Church—the tones succeed each other in intervals that harmonize with each other, with chromatic turn effects interspersed and ending with a major interval for the expression of joy, a minor interval for lamentation.

To the ninth century belongs the first known attempt at a metrical treatment of the Psalms in a collection entitled *"Ad Dominum clamaveram."* At this period also dialogues made out of the Gospel narratives were arranged to be sung. This method of the so-called School of Romanus fell into disuse by the tenth century and its existence was unknown to so thorough a student of ancient hymns as Neale. These dialogues must have been adapted to use in the mystery and miracle plays, and were possibly the germ of the oratorio and even of the opera. They were, like the sequences, rhythmic but not in strict metre.

There is a mediaeval hymn, *"De XI mille virginibus,"* which is divided into what are called *"responsoria et versus,"* for instance:

Resp. *"Deo voto fuit nata*
placans cunctis, Deo grata
Ursula regalis,"

then the *versus* expresses approval of what has been sung of the saint somewhat in the manner of the Greek chorus.

The introit, a sentence sung before and after the appointed Psalm, sometimes was introduced by a little verse or phrase known as the *tropus.* It was later made the unit of a system of strophes called the *troparium.* "The never sleeping guardian—the patron of my soul—the guide of my life" is a combination of three *troparia.* Three, four, or five made an ode, and eight or nine odes made a canon. This was probably an adjustment of words to the tune or melody.

At the beginning of the tenth century, Hucbald of Flanders gives rules for the *organum* or diaphony which seem to authorize the use of successive fourths, fifths, and octaves now forbidden, but Dr. Paul believes this was a sort of counter-point, the voices only starting at these intervals. When true harmony began is not known. Ritter says in his *History of Music* that the Gregorian plain chant and the folk-song are "the two factors which form the foundation upon which all forms of our musical art rest."

Musical notation was very incomplete. The *neumae,* crooks and strokes of various shapes and in various positions, were placed over the words to indicate pitch and duration of sound. Until the eleventh century only two lines of the staff were used when Guido of Arezzo who introduced solemnization added two more and so gave the *neumae* a more definite place. Measures were unknown and when they began to be used there were still but two kinds of notes: ▮ longa and ■ brevis. In the early thirteenth century these were increased to four, ▬ duplex-longa, and ◆ semi-brevis being added. These signs are still used in the plain song books of priests and no measures indicated. Franco of Cologne at this date mentions two kinds of time: the imperfect and the perfect, which was triple-time, the trinity being the symbol of perfection. There was also in the Middle Ages a kind of counter-point, generally for three voices, which was called *faux-bourdon.* It consisted of a succession of chords of the sixth accompanying the *cantus firmus* of a Gregorian chant. This was considered a frivolous invention in the fourteenth century. It certainly gave opportunity for mischievous choir boys to sing secular words as variations to the original chant and so to desecrate worship.

The Tenth Century

By the tenth century the invocation of the Virgin and the Saints became prominent and from that time on, hymns to their honor are in the majority. In Notker's sequence *"De nativitate Domini"* the fourth line reads, *"Hodie seculo maris stella est enixa novae salutis gaudia;"* this is the first use of the words *maris stella* known. In

the Vulgate edition of the Bible, Gen. I 10, *"appellavit maria et vidit Deus quod esset bonum"* and Psalm XXIV 2, *"super maria fundavit eum"* were regarded as symbolic of Maria the Blessed Virgin, and she often is referred to as the sea or of it. This earliest known hymn addressed to her, while praying to her for peace, light, protection, and *bona cuncta* gives glory to her Son and contains these beautiful verses:

"Vitam praesta puram,
Iter para tutum,
Ut videntes Jesum
Semper collaetemur"

and closes with a doxology. Mrs. Hemans's *Evening Hymn* is the best known of the hymns translating *"Ave Maris Stella"* or written in imitation of it. This famous hymn has at least eight versions in English, many in every modern language, and is one of the few hymns of the kind to find a place in March's collection.

Mone's *"Lateinische Hymnen des Mittelalters,"* Volume I has three hundred and twenty hymns singing of the glory of God and the Christian Faith; Volume II has three hundred hymns addressing the Virgin Mary, and Volume III, five hundred and ninety-five hymns lauding the Saints. St. Anne, for instance, has twenty-five hymns or sequences dedicated to her glory as mother of Mary and thus intimately connected with the scheme of salvation. Tributes are paid to saints and martyrs for their good works or their especial gifts and graces and their aid invoked in harmony with these qualities. A line in a

hymn about St. Ambrose reads, *"Vitae meae rege cursum,"* an evident allusion to his wisdom and piety. The numerous hymns of this character indicate the direction in which the church in the West was developing. Often in these hymns to be used on Saints' days, the ascriptions of praise to the Deity are confined to the doxology at the close and even there the name of the Blessed Virgin sometimes is found.

To the latter half of the tenth century belongs the *"Chorus novae Jerusalem"* which has a place in the old Breviary of England, but not in the Roman Breviary. It is a fine Whitsuntide hymn and has attracted a dozen English translators. This hymn is attributed to Fulbert of Chartres, also the *"Nuntium vobis fero de supernis,"* which March assigns to Gregory under the title *"De epiphania."*

The Dawn of the Modern Age

To the eleventh century, sometimes called the dawn of the modern age because it was a century of beginnings, belongs the collection of *Latin Hymns of the Anglo-Saxon Church* preserved through the upheaval of the Norman conquest which was so to alter British usages. Gothic architecture, musical notation, and the invention of rag-paper illustrate the varied activities of the age, while troubadours and crusaders flourished and a great religious revival brings to the fore Hildebrand, Anselm of Canterbury, and Pietro Damiani, the flagellant. Hymn-writers were not numerous, but to the eleventh century belongs the loveliest of Latin hymns:

Veni, Sancte Spiritus,
Et emitte coelitus
Lucis tuae radium.
Veni, pater pauperum.
Veni, dator munerum.
Veni, lumen cordium.

Consolator optime,
Dulcis hospes animae,
Dulce refrigerium;
In labore requies,
In aestu temperies,
In fletu solatium.

O lux beatissima,
Reple cordis intima
Tuorum fidelium!
Sine tuo numine
Nihil est in homine,
Nihil est innoxium.

Lava quod est sordidum,
Riga quod est aridum,
Sana quod est saucium;
Flecte quod est rigidum,
Fove quod est frigidum.
Rege quod est devium!

Da tuis fidelibus
In te confitentibus
Sacrum septenarium;
Da virtutis meritum,
Da salutis exitum,
Da perenne gaudium!

It is included in "the seven great hymns," and is beyond question one of the three most beautiful hymns

to the Holy Spirit. Hymns so addressed are not numerous, but are remarkable for elevation of tone and depth of feeling. It has been the general belief that Robert II of France, whom historians portray as an inefficient king but a beautiful character, was the author of the *"Veni, Sancte Spiritus."* He wrote several sequences, none of them worthy of note. Duffield and others believe it was written by Hermann the Cripple, a scholarly and saintly monk of Reichenau, who was a celebrated writer on music. The famous sequence *"Salve Regina mater misericordiae"* is certainly Hermann's. He is known to have made a translation from the Arabic of Aristotle's *Poetics*. His unusual character is shown in the fact that he, who is surnamed *Contractus* (the cripple), is also called *hilarissimus* (most cheerful).

Pietro Damiani already has been referred to as illustrating Augustinian influence. Besides the hymns previously mentioned as his, he wrote *"Gravi me terrore pulsas, vitae dies ultimata"* which has been described as the *"Dies Irae"* of the day of death instead of the day of judgment. It is awful in its details of horror. His Easter hymn *"Paschalis festi gaudium"* and his *"Paule, doctor egregie"* are of admitted merit. He wrote many hymns to the Virgin and the saints but his greatest hymn is *"Ad perennis vitae fontem"* which Daniel calls a pearl for our treasury. It is not one of the seven hymns, but it might well be, as it is certainly superior to the *"Stabat Mater speciosa."* Mrs. Charles has translated it adequately and there are fourteen other English versions.

Pietro, cardinal and flagellant, was an earnest reformer. He was the author of the *"Liber Gemorrhianus"* addressed to Pope Leo IX exposing prevalent abuses. The flagellation which he advocated and practised was to be the antidote to self-indulgence. The Psalter was recited to an accompaniment of blows of the scourge. Every Psalm called for one hundred strokes, and so the whole required fifteen thousand!

Of the hymns of unknown authorship of this century a very interesting *"Cantus peregrinantium"* has these lines:

"Ducem nobis praebe,
angelum adhibe,
qui nos deducat ante te!
Iter nostrum rege,
ab hoste defende
et ad propriam reduce!
Dexteram extende,
sinistram submove,
et adversis nos defende!"

Neale's rendering of these verses is:

"Thy faithful guardian send
The angel who may tend
And bring us to Thy holy seat.
Defend our onward path,
Protect from hostile wrath
And to our land return our feet.
Thy right hand be stretched out,
Thy left be round about,
In every peril that we meet!"

There are some errors in the original text but the spirit is one of humility and sincere piety. Much of this *Pilgrim's Song* is as suitable a prayer for a traveler now as it was nine hundred years ago.

The Twelfth Century

In Latin hymnody no century was more productive of great things than the twelfth. The work of Marbod who was acknowledged to be the foremost poet of his day overlaps the preceding century. From him we have the finest specimen of rhymed Latin verse we possess:

ORATIO AD DOMINUM

Deus-homo, Rex coelorum,
Miserere miserorum;
Ad peccandum proni sumus,
Et ad humum redit humus;
Tu ruinam nostram fulci
Pietate tua dulci.
Quid est homo, proles Adae?
Germen necis dignum clade.
Quid est homo, nisi vermis,
Res infirma, res inermis?
Ne digneris huic irasci,
Qui non potest mundus nasci:
Noli, Deus, hunc damnare,
Qui non potest non peccare;
Iudicare non est aequum
Creaturam, non est tecum:
Non est miser homo tanti,
Ut respondeat Tonanti.
Sicut umbra, sicut fumus,
Sicut foenum facti sumus:
Miserere, Rex coelorum,
Miserere miserorum.

There are no more musical couplets in any tongue than these eleven pairs of verses. It is evident that in Marbod's time the diphthong *ae* rhymed with *e*, vid. *Adae, clade*. This is doubtless regarded as a late-Latin corruption by the restorers of the Roman method of pronunciation. A specimen of Marbod's dactylic hexameter verse may be found in March's collection, a hymn on the Resurrection beginning, *"Credere quid dubitem fieri quod posse probatur."* His poem *"De Gemmis"* containing the mythology of precious stones and their virtues was a great favorite in the Middle Ages. He was a good Bishop as well as a popular poet, governing wisely his diocese of Rennes.

It is a rare experience to find an early hymn written by a woman. Besides the *"Aurea luce"* of Elpis whose date is uncertain, we have in this century one hymn attributed to Hildegard, *"O ignis Spiritus"* and one to the noted Heloise, *"Requiescat a labore."* It is to be regretted that both of these attributions are now disputed.

The twelfth century offers the hymns of the two Bernards, Abelard, Peter the Venerable, Hildebert, and Adam of St. Victor. It speaks well for the training in Latin in the monasteries that it could be used so artistically by men of genius of whom it was not the native language. Troubadours were singing in the tongues of the Northwest but churchmen were loyal to the language of Constantine and to the Western Church. They consecrated their talents to sacred song in the language made sacred by ecclesiastic association.

Hildebert, Archbishop of Tours, wrote ten thousand verses. His prem to the three Persons of the Trinity is

laden with theological distinctions that are ill-adapted to poetical treatment. Whatever the artistic defects of the *"Alpha et Omega, magne Deus,"* a creed in rhyme, it is very lofty in tone and of deep import. It is difficult to imagine how so profound a theme could be better handled in verse. It has attracted several translators and its closing verses, beginning *"Me receptet Sion illa"* are found in modern hymnals. Archbishop Trench and Neale rank them very high.

The foremost churchman of his age was Bernard of Clairvaux. He was in his youth under the English abbot, Stephen Harding, at Citeaux and from there went out to found Clairvaux, turning a desolate valley into a veritable garden of the Lord. Like Augustine, this twelfth century saint had a saintly mother. His four brothers followed him into the monastic life. Of a magnetic personality, tall, thin and very fair, an earnest preacher, he was a marked figure in the world of his day. His life was full of activity, his hymns are full of quiet trustfulness. This energetic missionary was a man of deep devotion and sincere piety.

His famous hymn *The Name of Jesus* has come down to us in different forms. March gives ninety-six of the best verses. The hymn is divided easily into groups of stanzas, each group making a hymn of ordinary length. The first twenty lines are familiar to all in the beautiful version in English by Caswell which may be found in the Hymnal of the Episcopal Church:

Jesus, the very Thought of Thee with Sweetness Fills the Breast.

The Latin text is:

DE NOMINE IESU

Iesu dulcis memoria
Dans vera cordis gaudia,
Sed super mel et omnia
Eius dulcis praesentia.

Nil canitur suavius,
Auditur nil iucundius
Nil cogitatur dulcius
Quam Iesus, Dei filius.

Iesu, spes poenitentibus
Quam pius es petentibus,
Quam bonus te quaerentibus
Sed quid invenientibus?

Nec lingua valet dicere,
Nec litera exprimere
Expertus potest credere
Quid sit Iesum diligere.

These verses are a good illustration of iambic dimeter rhyming in fours. The Latin stanza quoted below is the original of Ray Palmer's:

"Jesus Thou joy of loving hearts!
Thou Fount of life! Thou Light of men!
From the best bliss that earth imparts
We turn unfilled to Thee again."

"Iesu, dulcedo cordium,
Fons vivus, lumen mentium,
Excedens omne gaudium,
Et omne desiderium."

This long hymn on the name of Jesus doubtless has been the inspiration of the many hymns of a similar nature in every language.

St. Bernard's long poem *"Ad unum quodlibet membrum Christi"* contains the *"Salve Caput cruentatum"* of which *O Sacred Head now Wounded* is the favorite English version. Other parts of this remarkable series of hymns are injured by painful details, especially the *"Ad Latus."* While the merit of St. Bernard's hymns is beyond question, their tone of intimacy, even of familiarity, led to dangerous extremes, and introduced a tendency to be lamented. They were, however, the utterance of an unbounded love, of a faith new-born. It is said that the Gospel had a new meaning to him when he discovered "it was intended to comfort the human heart." Does not this experience, like similar ones of later times, make evident a prevalent misunderstanding of the Gospel which gave rise to presenting Christ as the severe Judge rather than the merciful Redeemer?

Two of the sayings of Bernard are worth recording, "He does not please who pleases not himself" and "Hold the middle line, unless you wish to miss the true method." Few men who have received canonization deserve the honor by such a variety of superior qualities as did this noble, earnest Christian priest.

His opponent Abelard was a contrast to him in more than mere opinion. A brilliant thinker who overthrew the Scholastic doctrine of "universals," Abelard was of a domineering nature and harsh even to those he loved. Pride of intellect was his pitfall. His one hundred and six hymns are little known. To create songs that others

will sing, one must have the heart of a singer. In Neale's *Mediaeval Hymns* may be found a translation of Abelard's *"Mittit ad Virginem,"* a hymn in dactylic dimeter verse on the Annunciation. Quite different was the character of his generous friend Peter the Venerable who received Abelard into the Abbey of Cluny when other doors were closed to him. Peter's *"Mortis portis fractis fortis"* is a stirring Easter hymn.

The black monks of Cluny had a greater poet in the other Bernard whose long poem of three thousand lines, *"De Contemptu Mundi"* contains the verses on the Heavenly Land which have given him enduring fame. From this part which is entitled *"Laus patriae coelestis,"* Neale took the material for three great English hymns, *Brief Life is here our Portion, For Thee, O Dear, Dear Country,* and *Jerusalem the Golden.* Neale also gives in *The World is very Evil* a version of the verses beginning:

"Hora novissima, tempora pessima sunt, vigilemus.
Ecce minaciter imminet arbiter ille supremus."

The hexameter verses are made very musical by a succession of five dactyls. The Church is indebted to the Prior of Cluny for the most radiant picture of the City of the Christian's hope outside the Apocalypse.

Adam of St. Victor was a poet whom the dialectical atmosphere of a theological school could not spoil. His fault to the ordinary reader is that his allusions are obscure and his thought full of difficult symbolism. He is a theologians' poet (a favorite of both Neale and Trench) rather than one for the people, excepting in his master-

pieces. In 1858, by the discovery of a manuscript, the number of his known hymns was increased from thirty-six to one hundred and eight. Of these March publishes eight, and translations of eleven are given in Neale's *Mediaeval Hymns*. His *"Zyma vetus expurgitur"* and *"Simplex in essentia"* may not attract many readers but two of his hymns rank among the best, *"Heri mundus exultavit,"* about St. Stephen, and *"Veni, Creator Spiritus, Spiritus recreator,"* one of the famous hymns on the Holy Spirit.

A remarkable hymn whose author is unknown, belongs to this period, the *"Cum revolvo toto corde"* which is plainly the precursor of the *"Dies Irae."* Take for example these verses:

"Dies illa, dies vitae
Dies lucis inauditae
Et mors ipsa morietur
Qua nox omnis destruetur."

Its one hundred and eighty-four verses are divided by Mone into five parts. It is more personal than the *"Dies Irae,"* and has more about the rewards of the blessed. Mrs. Charles has an excellent translation of the last part.

The Age of the Giants

The thirteenth century, the age of Francis and Dominic, has been called the Age of the Giants. Of great hymn-writers it produced Thomas Aquinas, Bonaventura, Thomas of Celano, and Jacoponous.

Of anonymous hymns, we notice *"Recolamus sacram coenam,"* which is found in translation in the *Lyra Eucharistica.* It contains the stanza:

"He spake, before them all
Still perfect Man He stood,
Though what he ate and drank he named
His very flesh and blood."

The *"O beata beatorum martyrum certamina"* is a fine commemoration of the martyrs and has been translated by Neale.

Very early in this century disciples began to gather around Francis of Assisi, one of the most beautiful characters in the history of the Church. Among them was Thomas of Celano, who wrote the life of St. Francis and to whom is attributed the finest Latin hymn ever written, the *"Dies Irae."** It is perfect in form and it is said sound and sense never were more happily united in any poem in any tongue. Goethe, Scott, and Dr. Johnson are merely representative admirers of its greatness. Its use in the closing scenes of *Faust* and in *The Lay of the Last Minstrel* shows how universal is its application. That Scott repeated parts of it on his deathbed and that Dr. Johnson could not read the stanza beginning *"Quaerens me"* without tears, show the strength of its appeal. It is used in the Roman Catholic ritual, and is as suitable for a burial service as for All Souls' day. Mozart's *Requiem,* completed as he was dying, is a worthy setting for this sublime hymn. The discriminating world is of

*"*Dies Irae*" with English Translation appendix p. 79.

accord in ascribing to it preëminence. Written a century before the *Divina Comedia* by a countryman of Dante, it rises to the same height in its appreciation of the great issues of life from the mediaeval Christian standpoint.

The popularity of the *"Dies Irae"* has brought it many translators, whose zeal has been out of all proportion to their ability as poets. One reads these versions from curiosity, but turns away in utter dissatisfaction. Students who attempt a translation, even with humiliating results, gain familiarity with every phrase, every word, which is worth securing at any price. In English, the triple rhyming verses have an artificial sound which detracts from the solemnity of the effect, and the closing trochaic foot is a weak ending without finality. Duffield mentions one hundred and fifty-four published English versions of which ninety-six are by American authors. In Latin the three rhyming words, from the repetition of the same vowel sounds, are like a solemn knell and remind one of the music of cathedral chimes. A few other hymns are accredited to Thomas of Celano, but will not bear comparison with this masterpiece. This stanza will recall its marvelous power:

"Quaerens me sedisti lassus,
Redemisti crucem passus:
Tantus labor non sit cassus!"

The last five stanzas of the hymn have not the merit of the great thirteen.

With this one notable exception, the thirteenth century fell below its predecessor in creative work. The Latin passed on to the modern languages the perfection

of rhyme and accentual metre it had attained and it began to take the place of honor that is still its own, one of dignity apart from everyday life.

Of the four celebrated hymn-writers mentioned, all were Franciscan monks except the great Thomas Aquinas, who was a Dominican. This Order was founded seven years later than the Franciscan, and was famous for scholarship, especially in dialectics and theology. Foremost among the scholars of his day, Thomas Aquinas found time to put his belief in the Real Presence into poetic form, in addition to writing his weighty treatises, which still are authoritative in the Roman communion. He felt as well as thought deeply on this subject, so his hymns are touched with true emotion. His

"Pange, lingua, gloriosi
Corporis mysterium,
Sanguinisque pretiosi,"

is much admired by Neale and venerated by all Catholics. His *"O esca viatorum"* is a favorite with Protestants also in Ray Palmer's version *O Bread to pilgrims given.* The *"Adoro Te devote, latens Deitas"* is honored by a place in the Roman Missal. *"Lauda, Sion, Salvatorem"* has a dozen English translators. It was written to be sung on Corpus Christi Day, the Thursday after Trinity, which was set apart in 1261 for this observance. In 1215, the fourth Lateran Council had enunciated the authorized doctrine of transubstantiation in an attempt to silence the doubts of Churchmen and to bring to one mind the Christian world concerning this greatest of Christian sacra-

ments. The early communion hymns in their simplicity and the later ones like the *"O colenda Deitas,"* a prayer to be used at the raising of the Host, teach more of the truth by the inspiration of a "lifting of the heart to God" than any doctrinal exposition can.

Bonaventura, the Franciscan friend of Thomas Aquinas, exemplified in his life and writings the gentler Christian graces. He is the author of the greatly admired *"Horae de passione Jesu Christi"* of which the last section *"Ad Completorium: Qui jacuisti mortuus,"* is very moving. He wrote two other hymns on the Passion *"Christum ducem"* and the curiously figurative *"Quantum hamum caritas tibi praesentavit."* His famous hymn on the cross, *"Recordare sanctae crucis,"* carries its glorification to the height as the symbol of Salvation. The *"Psalterium"* filling six hundred lines with the virtues and powers of the Virgin Mary has been attributed to Bonaventura. He is said to have written it as an aid to private devotions.

The use of the rosary, a prayer device of Eastern devotees before the time of Christ, was in the thirteenth century taught by a monk of St. Dominic. There is a hymn to Christ which was to be used in saying beads but the *"Ave Maria"* many times repeated, with an occasional *"Pater Noster,"* soon became the established usage. The purpose was undoubtedly concentration of mind in long devotions.

The second greatest hymn of the thirteenth century is the justly celebrated *"Stabat Mater dolorosa,"* whose author was an eccentric Franciscan monk, who lived towards the close of the century. Jacoponus was a

genius, more than half mad it seems, and yet sane enough to write his own epitaph as "a fool for Christ's sake." He startled the world by his oddities and went so far in bold acts and utterances as to bring upon himself, for a time, the dire penalty of excommunication. One suspects his folly was assumed as a cloak for the zealous reformer. He died in 1306 singing the *"Anima benedicta,"* the song of a blessed soul, and receiving his last communion.

Of his hymns the *"Cur mundus militat sub vana gloria"* well expresses the contempt for all things earthly which his life showed. What others sang about, Jacoponus exemplified by indifference to any standards but spiritual ones:

"Quam breve festum est haec mundi gloria
Et umbra hominis sunt ejus gaudia."

His *"Cur relinquis Deus coelum?"* is a fine hymn and has been translated well by Duffield. A man who could write the *"Stabat Mater dolorosa"* was a true poet, one of the very greatest, and perhaps the last who deserves this title among the writers of Latin hymns. Before his day, hymns to the Virgin had become very numerous and afterwards were even more abundant, but this *"Stabat Mater"* is the climax of them all, even its companion composition the *"Stabat Mater speciosa,"* credited to Jacoponus but probably not his, falls far below it though both are ranked by Noyes among the seven great hymns.

A hymn of this period of unknown authorship, Thompson thinks should have more English translators and gen-

eral use in our time, it is the *"Jesu, dulce medicamen."* It has eight stanzas in four pairs. One is as follows:

"In adversis patientem
in dolore fac gaudentem
tua me clementia,
in secundis temperatum
in moerore non turbatum
laetum in injuria."

Reichenauer writes that it is *"ein schönes Lied durch seine Innigkeit und wohl geordnete Anlage, die eine edle Haltung giebt."*

The Last of the Latin Hymns

After the close of the thirteenth century there are few well-known hymns; those written to the Virgin and the Saints greatly increase in number. There are long poems composed on the *"Angeli salutatio,"* which in the Vulgate reads:

"Ave Maria, gratia plena; Dominus tecum;
Benedicta tu in mulieribus,"

To this the words of Elizabeth's salutation are added, *"Benedictus Fructus ventris tui."*

In the *"Ave Maria,"* the name Jesus follows and then comes: *"Sancta Maria ora pro nobis peccatoribus nunc et in hora mortis nostrae. Amen."* There are hymns in which each verse begins with one of these words. There

are others founded in the same way upon the famous hymns in her praise. Her *Seven Joys* are the subject of several. *"Omni die dic Mariae"* has one hundred and twenty-six lines. The *"Te Matrem laudamus"* modeled after the ancient *"Te Deum laudamus"* is preserved in the Roman Breviary. *"Regina coeli laetare"* and *"Stella maris, O Maria"* are hymns of poetic value and among the Latin hymns which originated in Germany we find dating from the fifteenth century the lovely *"Puer natus in Bethlehem"* and the *"Virginis in gremio."* The Virgin's place of prominence in early hymns of the Nativity developed naturally in later ages into almost countless entire compositions in her honor.

The last two volumes of Mone's *Latin Hymns of the Middle Ages* covering as they do the Dark Ages of literature, have little of poetic value. They do, however, preserve among much inferior work, a few hymns expressing genuine feeling in melodious form. The subject matter of the third volume has a wide range, although certain saints often are honored. St. Ursula has many verses in her praise. The *"Ave Martha gloriosa"* portrays the devout woman of Bethany as patroness of Tarascon in place of the legendary Britomart. The napkin of St. Veronica has its song. The learned Doctors of the Church have their share of praise, St. Augustine being lauded at great length. No further back, however, than this age of decadence of Latin hymnody can be traced some excellent sequences. The *"Majestati sacrosanctae"* whose style suggests an earlier origin is one of the best. Mauburn's *"Heu quid jaces stabulo"* is a favorite with the translators. Its original can be found in March's *Latin*

Hymns. *"Novum sidus exoritur"* the oldest hymn on the Transfiguration belongs to this period. There are also at this time curious hymns partly Latin and partly in the vernacular; lower than this mixed form hymnody could not fall.

After 1452, the Breviaries containing all the ritual except the mass were in use. To the Sarum Breviary we owe the *"Collaudamus Magdalena"* which Daniels calls a very sweet hymn, and two Transfiguration hymns *"Coelestis formam gloriae"* and *"O nata lux de lumine."* From the Sarum Missal we also have *"Si vis vere gloriari"* which has been well translated by Neale, the prince of translators.

Thomas à Kempis, who is beloved by the Christian world as the author of the celebrated *Imitation of Christ*, is credited with a few hymns; Wackernagel publishes two. March has the *"Adversa Mundi tolera"* on the grace of patience and the *"Astant angelorum chori"* about celestial joys. Mone gives *"Jerusalem luminosa"* and *"Nec quisquam oculis videt."* It is interesting to note that the *"Imitatio Christi"* is in rhythmical prose. Take for instance these lines:*

"Amans volat, currit et laetatur;
Liber est, et non tenetur;
Dat omnia pro omnibus,
Et habet omnia in omnibus;
Quia in uno summo super omnia quiescit
Ex quo omne bonum fluit et procedit."

**Imitatio Christi* Book I, chap. 5.

From the York Processional of the sixteenth century we have three *proses* which begin *"Salve festa dies, toto venerabilis aevo"* following Fortunatus only in this opening verse.

The humanists, both Protestant and Roman Catholic, of this age sing in a tongue foreign to their thoughts songs of praise which seem too much like Latin exercises. A few of Luther's Latin hymns, however, are spontaneous outpourings of emotion and there are some other simple but good ones of this late day.

From the "Society of Jesus" recently organized come hymns of unique style. They are full of a passionate devotion of the kind first manifested plainly in St. Bernard's poems. The *"Dormi, fili, dormi"* is of so intimate a nature as to seem more like a lullaby than a sacred song. One stanza will illustrate its style:

"Quidquid optes, volo dare:
dormi, parve pupule!
dormi, fili, dormi carae
matris deliciolae."

Other famous hymns of Jesuit origin are *"Pone luctum Magdalena"* which has nine English translators, and the *"Ecquis binas columbinas"* which has a half-dozen and has a place in the original in both March's and Archbishop Trench's collections. The latter hymn is intensely emotional. *"Altitudo, quid hic jaces"* and *"Plaudite coeli"** are great favorites; the *"Plaudite coeli"* is a precursor of the best modern Easter hymns with its refrain:

**"Plaudite coeli"* with English version appendix page 81.

"Namque revixit
Sicuti dixit,
Pius illaesus
Funere Jesus!"

To Xavier, on doubtful evidence, is assigned the authorship of the famous

"O Deus, ego amo te,
Nec amo te, ut salves me
Aut quia non amantes te
Aeterno punis igne."

From the prayer book of Mary Queen of Scots we have the following touching prayer which the world of her admirers loves to believe was her own composition. It was certainly on her lips in those last trying hours when her life was sacrificed because of its dangerous nearness to the throne of her cousin Queen:

"O Domine Deus!
Speravi in te;
O care mi Jesu!
Nunc libera me:
In dura catena,
In misera poena
Desidero te;
Languendo, gemendo,
Et genuflectendo
Adoro, imploro,
Ut liberes me!"

It may be rendered:

O Lord, my God!
I have hoped in Thee.
My blessed Lord!
O deliver me:
In tedious chains
In bitterest pains
I long for Thee.
Fainting and crying,
At Thy feet lying,
I adore Thee, I implore Thee,
O set me free!

Collections of Hymns

The Roman Breviary now in use was published in 1568 and superseded all the diocesan and provincial ones. It has been revised twice and now is published in four closely printed volumes of Latin text. It contains besides proper Psalms, prayers, and *sermones* from the Church Fathers, hymns introduced as needed for daily or occasional use. *Pars Verna* of the *"Breviarum Romanum"* has ninety-one hymns; *Pars Aestiva,* one hundred and eleven; *Pars Autumnalis,* ninety-two and *Pars Hiemalis,* eighty-six. There are a hundred and ninety different hymns; thirty-seven are printed in each of the four volumes and many others appear in more than one. It is a valuable collection of old Latin hymns; among them we find some recasts made to bring the Latin nearer to the classic form. To re-write in the interest of style sometimes weakens

the presentation of the subject matter and thus results in a loss of vigor and freshness. Daniel prints fifty-five of these recasts in parallel columns with the old forms. The changes often are very slight, merely verbal with now and then a stanza revised beyond recognition.

The Order of Cluny in a revision of the Paris Breviary which continued to be used, substituted new hymns for those which tradition had sanctioned. Instead of recasts, hymns were rewritten entirely. The Ambrosian hymn *"Ad coenam Agni providi,"* which in the Roman Breviary is *"Ad regias Agni dapes,"* is in Charles Coffin's revision *"Forti tegente brachio."* Jean Santeul contributed to the edition of 1686 many excellent hymns, among them, Sainte-Beuve pronounces finest the *"Stupete gentes, fit Deus hostia,"* of which Duffield gives the Latin text. In the 1736 edition of the Paris Breviary the new hymns were twelve to one, only twenty-one old ones being retained, while there were eighty-five by Santeul and nearly a hundred by Charles Coffin, less gifted than Santeul, but a man of talent and a skillful writer of Latin verse. These hymns are too recent to be included in mediaeval collections. Newman's *"Hymni Ecclesiae"* contains many and they may be read in English in the *Hymns of the Paris Breviary* translated by Williams.

The student of Latin Hymns owes a debt of gratitude to their zealous collectors from the Middle Ages down to our day. German scholarship has done much to make the hymns accessible, Daniel's *Thesaurus* in five volumes appearing from 1841-56, and the three volumes of Mone's *"Lateinische Hymnen des Mittelalters"* in 1853. Migne's *Patrologia*—prose and verse—in two hundred and twenty-one volumes was published in Paris about the same date. Of English students, Newman, Neale, whose Latin essay on Sequences is printed in Daniel's *Thesaurus,* and Trench have each edited collections of Latin hymns. March published in 1875 a volume of Latin Hymns, containing one hundred and fifty well-chosen selections. Duffield estimates that there are between four and five hundred Latin hymns suitable for present day use, although as in all literature the masterpieces are few.

The Value of Latin Hymns

The study of Latin Hymns is worth all the time and labor that have been or can be expended on it, since there is no other approach so direct to the ages in which they appear, as through these hymns which reveal the deepest desires, strongest hopes, and most sincere belief of minds that were among the best of their time. We seem to look into the eyes of the singers as we feel the emotions of these poet-souls of the past Christian ages. They wrote of what they knew, they praised what they prized. They share with us what they valued more than any earthly gain or renown, the spiritual heritage which was their refuge amid the storm and stress of a life even more exacting than ours, their shield against temptation, and their hope of eternal life.

In the study of Latin Hymns we can trace the course of Christian life down through the ages. Those of the fourth century give a clearer expression of great fundamental doctrines than do the hymns of later centuries. Every time of religious revival infuses a brighter glow of

emotional fervor into the hymns of the period, just as in more recent years Wesley, Keble, and Moody found the hymn the natural utterance of penitence and newly awakened devotion. The subjective treatment found in the later Latin hymns both of Jesuit and of Protestant writers shows the change to belong to the age rather than to the shade of religious conviction of the poet.

Hoffman attributes the effect that the best hymns have upon us to their simplicity and veracity. "Here," he says, "sounds the speech of a general confession of one heart and one faith." The appeal they make to us is convincing proof of the influence they have had for all these centuries on those who used them. This thought gives a new meaning to "the communion of saints." "All the faithful," in the words of Thompson, "are bound in spiritual brotherhood with those who held to the same Head and walked in the light of the same faith in by-gone centuries." Even the hymn-writers who differ most widely from each other and from ourselves as to the tenets of "the Faith once delivered to the Saints" when they sing of the manifestation of the love of God and proclaim the good tidings of His Kingdom, speak a language every Christian understands and to which the heart responds in the twentieth century as it has through all the Christian ages.

APPENDIX

NOTES

I

English Versions

Of the more than five thousand Latin hymns accessible to him, Mr. Duffield indexed eight hundred and seventy hymns, recasts of hymns, and portions of hymns treated as whole hymns. Although only one in five of the number preserved, they are of especial interest because their merit has secured for them translation into English. Our English hymnody has been enriched by versions of Latin hymns from the time of Chandler down to those of the present day. Their poetic excellence and loftiness of devotion make them of equal value to the student of literature and to the historian of religious thought.

II

Breviaries

The Breviaries and Missals of the Western Church are the sources of the Latin hymns we possess. About a hundred Breviaries were printed in the fifteenth and sixteenth centuries; others exist in manuscript form.

The Paris Breviary was published in 1527, its new form in 1736. Part I of Newman's *"Hymni Ecclesiae"*

is from the Paris Breviary of which the latest edition is largely the work of Jean Santeul and Charles Coffin.

The first edition of the Roman Breviary was printed in 1481 and the final form in 1631 to which a few additions have been made in later years. The Roman Breviary being the one used in the Roman Catholic Church of this country is the most accessible. It is also of present interest because in common use in our own land, and as its hymns belong to all ages it is more representative of Latin hymnody than any other of the Breviaries.

III

Hymns of the Roman Breviary

One hundred and ninety Latin hymns are contained in the Roman Breviary proper; in the appendix to *Pars Hiemalis* there are three additional ones for the celebration of the Holy Family.

The following thirty-four hymns are printed in each of the four volumes:

"Adspice infami Deus"
"Alto ex Olympo vertice"
"Ave maris stella"
"Christe sanctorum decus"
"Christo profusum"
"Coelestis urbs Jerusalem"
"Coelitum Joseph decus"
"Deus tuorum militum"
"Exultet orbis gaudiis"

"Fortem virili pectore"
"Hujus oratu Deus"
"Invicte martyr"
"Iste confessor Domini"
"Jam lucis orto"
"Jesu corona celsior"
"Jesu corona virginum"
"Jesu Redemptor omnium"
"Memento rerum Conditor"
"Moerentes oculi"
"Nunc Sancte nobis Spiritus"
"O gloriosa virginum"
"Praeclara custos virginum"
"Quem terra pontus sidera"
"Rector potens"
"Rerum Deus tenax"
"Sacris solemniis"
"Saevo dolorum"
"Sanctorum meritis"
"Te Joseph celebrent"
"Te lucis ante terminum"
"Te splendor et virtus"
"Verbum supernum"
"Virginis proles...Haec"
"Virginis proles...Hujus"

This list is made up of those suitable for use throughout the Church year. Five hymns are for the Hours; five, about the Virgin Mary; three, about the Passion; two, about St. Joseph; and two, about the Holy Communion. The martyrs have seven hymns in their praise;

the Confessors, three; the Angels, two; and the Apostles, one. Of the two remaining, one is *"Urbs coelestis Jerusalem"* and the other for use at the dedication of a church.

Of the one hundred and fifty-nine hymns not included in every volume, twenty-seven appear three times, thirty-three twice and ninety-seven only once. The demands of especial occasions and seasons and the many definite celebrations of Saints' days govern the arrangement.

IV

Dates of Published Translations

With the revival of the study of primitive hymnody numerous translations into modern languages were made, especially into German and English; of the latter the following are the most noteworthy.

In 1831 the Rev. Isaac Williams published a volume containing twelve hymns.

In 1837 Chandler's collection of one hundred and eight hymns appeared.

In 1839, Hymns from the Paris Breviary by Williams came out.

In 1845, the Rev. John Williams, afterwards Bishop of Connecticut, published a volume of forty translations.

In 1849 Caswell who left the Church of England at the time that Newman did, brought out all the hymns of the Roman Breviary and Missal in an English version.

In 1851 and 1852 Neale published his first translations and in 1858, his famous *Rhythms of Bernard of Clairvaux on the Celestial Country*.

In 1858 appeared *The Voice of Christian Life in Song* by Mrs. Charles.

In 1889 Duffield's *Latin Hymn-Writers and their Hymns* was published containing many original translations.

English translations from various sources have appeared from time to time in periodicals but the best of these as well as of those of the authors mentioned above are found in modern hymnals.

V

The Seven Great Hymns

charles. C. Nott.

The seven great hymns according to Noyes who published them with English versions in 1865 are:

"Vexilla Regis"	Fortunatus
"Veni, Creator Spiritus"	Gregory the Great
"Veni, Sancte Spiritus"	Hermann or Robert
"Laus Patriae Coelestis"	Bernard of Cluny
"Stabat Mater Dolorosa"	Jacoponus
"Mater Speciosa"	Uncertain authorship
"Dies Irae, Dies illa"	Thomas of Celano

VI

"Le Paroissien Noté"

"Le Paroissien Noté" contains the Mass, prayers for confession and preparation for the Holy Communion, the

Way of the Cross, and the services for Holy days and Saints' days of the Church year.

It has the music written on a four-lined staff with neumae for unison or one-voiced singing, for all the chants and hymns, of which it contains the following number:

Hymns, sixty-three
Anthems (Antiphonal Chants), thirty-one
Psalms, twenty-seven
Prosae, ten
Canticles, four
Motets, four
Responses, three
Prayers (to be sung by the choir), two
and two numbers unclassified,
O filii et filiae
and the impressive
Rorate.

The list given above is indexed.

More than one musical form is provided for many of the Chants, thus giving some freedom of choice.

VII

Hymns of the *"Coeleste Palmetum"*

Of the thirty-eight hymns, not previously listed, from the *"Coeleste Palmetum"* and the *"Officium Majoris Hebdomadae,"* the *"Crux fidelis"* and the *"O Redemptor"* are from the latter.

Classification by subject
To the Virgin Mary, twelve
To the Saviour, nine
Of these
To his Sacred Heart, two
To the Wounds, one
To the Cross, one
To SS. Joachim and Anna, two
To St. Joseph, two
One each to the following
The Holy Spirit
The Blessed Trinity
The Holy Angels
The Patriarchs
The Prophets
The Apostles
The Martyrs
The Confessors
The Holy Virgins
All Saints
The Faithful Departed
St. Barbara
SS. Ignatius and Xavier

VIII

Plain Chant

Every note in plain song is equal and short. Syllables of words and natural pauses in the verse and at the end of verse give the music its rhythm and phrasing. It is

neither chant nor recitative, but a true melody designed for singing in unison.

Sequentia:

"Haec proprie est sequentia: neuma sive prolongatio ultimae syllabae Tou Alleluia."

Neale

ENGLISH TRANSLATIONS

DIES IRAE

AND

A LITERAL TRANSLATION IN THE FEWEST WORDS POSSIBLE

Dies irae, dies illa	O Day of wrath, that day,
Solvet saeclum in favilla	When earth shall pass away
Teste David cum Sibylla.	Prophet and sibyl say.
Quantus tremor est futurus	The trembling cry
Quando iudex est venturus,	The Judge draws nigh
Cuncta stricte discussurus!	Each soul to try.
Tuba, mirum spargens sonum	The last trump's knell
Per sepulcra regionum,	From gates of Hell
Coget omnes ante thronum.	Shall all compel.
Mors stupebit, et natura,	Death they surprise
Quum resurget creatura	And Nature wise
Iudicanti responsura.	When all arise.
Liber scriptus proferetur,	The Book is there
In quo totum continetur,	Which all lays bare
Unde mundus iudicetur.	To Justice fair.
Iudex ergo cum sedebit,	That Judgment Throne
Quidquid latet, apparebit,	Where all's made known
Nil inultum remanebit.	Will nought condone.
Quid sum miser tunc dicturus,	What shall I say
Quem patronum rogaturus,	On that dread day
Cum vix iustus sit securus?	When just men pray?

Rex tremendae maiestatis,	A Saviour be,
Qui salvandos salvas gratis,	O King! Grant me
Salva me, fons pietatis!	Thy pardon free.
Recordare, Iesu pie,	Can He forget
Quod sum causa tuae viae;	The woes He met
Ne me perdas illa die!	To pay my debt?
Quaerens me sedisti lassus,	Let not Thy pain
Redemisti crucem passus:	My soul to gain
Tantus labor non sit cassus!	Be all in vain.
Iuste iudex ultionis,	O wash away
Donum fac remissionis	My sin I pray
Ante diem rationis!	Before that day.
Ingemisco tanquam reus,	I groan with shame
Culpa rubet vultus meus;	My guilt to name;
Supplicanti parce, Deus!	The lost reclaim.
Qui Mariam absolvisti,	With Mary shriven,
Et latronem exaudisti,	The thief forgiven,
Mihi quoque spem dedisti.	My hope has risen.
Preces meae non sunt dignae	O hear my cry
Sed tu bonus fac benigne	Forbid that I
Ne perenni cremer igni.	Forever die.
Inter oves locum praesta	The chosen band,
Et ab haedis me sequestra	Thy sheep, shall stand
Statuens in parte dextra.	At thy right hand.
Confutatis maledictis,	Their end is nigh
Flammis acribus addictis,	Who love a lie.
Voca me cum benedictis!	Call me on high.
Ora supplex et acclinis,	I humbly pray
Cor contritum quasi cinis,	Be thou my stay
Gere curam mei finis!	Upon that day.

Lacrymosa dies illa,	O Day of woe
Qua resurget ex favilla	When man shall go
Iudicandus homo reus:	From out the tomb
Huic ergo parce, Deus!	To meet his doom.
Pie Iesu domine,	O Jesu blest,
Dona eos requie!	Grant me Thy rest.
Amen.	Amen.

ORATIO

MARIAE, SCOTIAE REGINAE*

O Lord, my God!
Long have I hoped in Thee;
My blessed Lord!
Quickly deliver me:
In tedious chains,
In bitterest pains,
To Thee would I flee;
Failing and fainting I cry
Low at Thy feet I lie
Adoring.
Imploring,
O bid me come to Thee!

DE RESURRECTIONE

(OF JESUIT ORIGIN)

AND

A FREE ENGLISH TRANSLATION

Plaudite coeli	Applaud ye blue
Rideat aether	and smiling skies.

*Latin text and another English version on page 65.

Summus et imus	Let the earth
Gaudeat orbis!	to joy arise,
Transivit atrae	Far the frowning
Turba procellae:	storm clouds flee.
Subiit almae	Wave the palms
Gloria palmae!	of victory.
Surgite verni,	Rise Spring, burst
Surgite flores,	forth in bloom,
Germina pictis	Paint the awakening
Surgite campis,	fields with green.
Teneris mixtae	Weave a carpet
Violis rosae	in your loom
Candida sparsis	Of violets rare
Lilia calthis!	and roses bright
	And lilies many-hued
	and white.
Currite plenis,	Give songs of joy
Carmina, venis!	free rein,
Fundite laetum,	Pour out ye lutes
Barbytha, metrum:	the glad refrain.
Namque revixit,	For He is living,
Sicuti dixit,	as he said.
Pius illaesus	Our holy Lord unharmed
Funere Iesus!	is risen from the dead.
Plaudite montes,	Applaud ye mountains
Ludite fontes;	and play ye fountains;
Resonent valles,	While happy valleys cry
Repetunt colles:	and echoing hills reply,
Io revixit,	Lo! He is living
Sicuti dixit,	as He said,
Pius illaesus	Our holy Lord, unharmed,
Funere Iesus!	is risen from the dead.

INDEX OF LATIN HYMNS FROM THE COLLECTIONS OF MARCH, DANIEL, MONE, AND DUFFIELD SAINT BASIL'S HYMNAL *LE PAROISSIEN NOTE* AND THE ROMAN BREVIARY AND PSALMS AND CANTICLES FROM THE VULGATE EDITION OF THE HOLY BIBLE

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Egregie doctor Paulus	Notker	March
Eia recolamus laudibus	Roman Breviary	Daniel II
En ut superba crimina	Roman Breviary	Breviarum Romanum
Exite Sion filiae	Gregory	Daniel I and IV
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Grates nunc omnes reddamus	Notker	March
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Haec est dies qua candidae	Hildebert	March
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Jam lucis orto sidere	Ambrosian	Daniel I and IV
Jam meta noctis transiit	Hilary	Duffield
Jam moesta quiesce querela	Prudentius	March
Jam morte victor	Roman Breviary	Breviarum Romanum
Jam sexta sensim volvitur	Ambrosian	March
Jam sol recedit igneus	Roman Breviary	Daniel I
Jam surgit hora tertia	Ambrosian	Daniel I and IV
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Jerusalem luminosa	Thomas à Kempis	Mone I
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Jesu corona martyrum	Roman Breviary	Breviarum Romanum
Jesu corona virginum	Ambrosian	Daniel I and IV
Jesu decus angelicum	Bernard of Clairvaux	March
Jesu dulcedo cordium	Bernard of Clairvaux	March
Jesu dulce medicamen	XII Century	Daniel IV
Jesu dulcis amor meus	Freiburg Breviary	Breviarum Romanum

*I and J are often interchanged in mediaeval Latin.

Jesu dulcis memoria	Bernard of Clairvaux	March
Jesu meae deliciae	Jesuit	Daniel II
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Jesu Redemptor omnium Perpes	X or XI Century	Daniel I and IV
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Lauda mater Ecclesia	Odo of Cluny	Daniel I and IV
Lauda Sion Salvatorem	Thomas Aquinas	March
Laus Tibi sit		Mone
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Lucis largitor splendide	Hilary	March
Lumen vium divinum		Mone
Lustra sex qui jam peregit	Fortunatus	March
Lux alma Jesu mentium	Roman Breviary	Breviarum Romanum
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Maria castis oculis	Roman Breviary	Breviarum Romanum
Martinae celebri plaudite	Urban VIII	Breviarum Romanum
Martyr Dei Venantius	Roman Breviary	Breviarum Romanum
Martyris ecce dies Agathae	Damasus	March
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Media vita in morte sumus	Notker	March
Memento rerum Conditor	Roman Breviary	Daniel I
Me receptet Sion illa	Hildebert	March
Miris modis repente liber	Roman Breviary	Breviarum Romanum
Mittit ad virginem	Abelard	March

Moerentes oculi spargite	Roman Breviary	Breviarum Romanum
Mortis portis fractis fortis	Peter the Venerable	March
Mundi renovatio	Adam of St. Victor	March
Mysterium mirabile	Roman Breviary	Breviarum Romanum
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Nec quisquam oculis videt	Thomas à Kempis	Mone I
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Nox atra rerum contegit	Gregory	Daniel I and IV
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Nunc Sancte nobis Spiritus	Ambrosian	Daniel I and IV
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O colenda Deitas	Conrad of Gamming	Mone I
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O Deus ego amo Te Nec prior	Xavier	Daniel II
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O Domine Deus speravi	Mary Queen of Scots	March
O esca viatorum	Jesuit	March
O filii et filiae	XII Century	March
O gens beata coelitum	Jesuit	March
O gente felix hospita	Roman Breviary	Breviarum Romanum
O gloriosa femina	Fortunatus	Daniel I
O gloriosa virginum	Roman Breviary	St. Basil's Hymn Book
O ignis Spiritus Paraclíti	Hildegard	Daniel V

O Jesu Dulcissime cibus salutaris	XV Century	Mone I
O Jesu mi dulcissime	Bernard of Clairvaux	March
O lux beata coelitum	Roman Breviary	St. Basil's Hymn Book
O lux beata Trinitas	Ambrose	March
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Omni die dic Mariae	Casimir	Daniel II and IV
Omnis expertem maculae	Roman Breviary	Breviarum Romanum
Omnis mundi creatura	Alain of Lisle	March
O nata lux de lumine Jesu	Sarum Breviary	Daniel I and IV
O nimis felix meritique celsi	Paul the Deacon	Daniel I
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O Pater sancte mitis	XV Century	Daniel I and IV
Opes decusque regium	Urban VIII	Breviarum Romanum
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O quanta qualia sunt illa	Abelard	Duffield
O qui supernae gaudia	Roman Breviary	Breviarum Romanum
O quot undis lacrymarum	Roman Breviary	St. Basil's Hymn Book
O rex aeterne Domine	Ambrosian	March
Ornarunt terram germina	Abelard	March
O sacerdotum veneranda jura	Paris Breviary	St. Basil's Hymn Book
O salutaris hostia	XV Century	St. Basil's Hymn Book
O sancta mundi Domina		Mone
O sanctissima O piissima		St. Basil's Hymn Book
O sola magnarum urbium	Prudentius	March
O sol salutis intimis	Roman Breviary	Breviarum Romanum
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O stella sancta Anna		Mone III

O ter foecundas O ter jocundas	Jesuit	March
O Trinitas laudabilis		Mone I
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Pange lingua..diei praeconium		Mone
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Puer nobis nascitur	XIV or XV Century	Daniel I and IV
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Quam dilecta tabernacula	Adam of St. Victor	March
Quem nunc virgo peperit		Mone II

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Quem terra pontus aethera	Fortunatus	Daniel I and IV
Quem terra pontus sidera	Roman Breviary	Breviarum Romanum
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Quicunque Christum quaeritis	Prudentius	Daniel I
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Quid tyranne quid minaris	Pietro Damiani	March
Qui mutare solet	Roman Breviary	Breviarum Romanum
Qui procedis ab utroque	Adam of St. Victor	March
Quis novus coelis	Roman Breviary	Breviarum Romanum
Qui sunt isti		March
Quodcunque in orbe nexibus	Roman Breviary	Breviarum Romanum
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Tu qui velatus facie	Bonaventura	March
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Vita nostra plena bellis	Alain of Lisle	March
Vix in sepulcro	Roman Breviary	Breviarum Romanum
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SUPPLEMENT

March's Latin Hymns

Arx firma Deus noster est	Luther-Buttmann
Jesus pro me perforatus	Toplady-Gladstone

The *Breviarum Romanum*

Aeterne Rector siderum	Bellarmine
Aspice ut Verbum Patris	
Auctor beati saeculi	
Audiat miras audiens	
Audit tyrannus anxius	Prudentis
Aurora soli	
Christe sanctorum decus Rector	
Coelestis Agni nuptias	Fr. Lorenzini
Coelestis aulae nuntius	
Coelo Redemptor praetulit	
Corpus domas jejuniis	
Custodes hominum psallimus	Bellarmine
Dum mente Christum	
Gentis Polonae gloria	
Gloriam sacrae celebremus omnes Sindonis	
Iste quem laeti colimus fideles	

Le Paroissien Noté

Hymns

- *O par ingenito*
- *Panis angelicus*
- *Tantum ergo*
- *Thuribii efferimus*

Prosae

- *Ad Jesum accurrite*
- *Bone pastor*
- *Ecce panis*
- *Lauda Sion*
- *Tota pulchra es*
- *Votis Pater annuit*

Motets

- *Adoremus in aeternum*
- *Memorare*
- *O Jesu*
- *Salus fons amoris*

Prayers

- *Domine salvum*
- *Parce Domine*
- *Rorate*

Responses

- *Domine non secundum*
- *Duo seraphim*
- *Homo quidam*

Anthems

- *Alma Redemptoris*
- *Beata Dei genitrix*
- *Beata mater*
- *Calicem*
- *Christum Regem*
- *Da pacem*

Ego sum panis vivus
Inviolata integra
Miserator Dominus
O Adonai et dux
O clavis David
O cor Jesu
O Emmanuel
O interiora sancta
O oriens splendor
O quam suavis est
O radix Jesse
O Rex gentium
O sacrum
O Sapientia
Propter nimiam
Qui pacem
Requiescat super eum
Sacerdos
Sancta Maria
Sicut novellae olivarum
Sub tuum praesidium

FROM THE *Coeleste Palmetum* and the *Officium Majoris Hebdomadae*

Hymni:—
Ave dulcis Mater Christi
Ave Jesu
Coelestis aulae gloria
Cor Jesu, cor purissimum
Crux fidelis

De Nomine Jesu
(From stanzas not listed elsewhere)
Amor Jesu dulcissimus
Amor tuus continuus
Cujus gustus sic afficit
Jam quod quaesivi
Jesu flos matris virginis
Jesu in pace imperat
Jesum quaeram in lectulo
Jesu sole serenior
Jesu summa benignitas
Rex virtutum, Rex gloriae
Salve Jesu
Sana me et sanus ero
Tumbam perfundam
Tu mentis delectatio
Domine Jesu, noverim me
Fatalis o agonis
Gaude virgo Mater Christi
Magne Joseph, fili David
Nobis sancti Spiritus
O Bina conjugalis
O candidae Cohortes
O Casibus probati
O coelici Quirites
O Digna lilietis
O Ignati militantis
O Lux beata Trinitas
O Mater, O Senatus
O ordo Nuntiorum
O Redemptor Patrum

O sancta Turba
O Turba laureata
O vos fideles Animae
Salve Arca foederis
Salve horologium
Salve mundi Domina
Salve Pater Salvatoris
Salve urbs refugii
Salve Virgo florens
Salve Virgo puerpera
Salve Virgo sapiens
Salve vulnus
Spectabilis Senecta
Stella coeli extirpavit
Supplices offerimus
Vectigal hoc amoris

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Credo in unum Deum Patrem omnipotentem factorem
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Ter Sanctus
Quicumque vult salvus esse

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